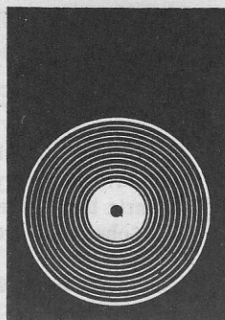


ISSUE 41
FEBRUARY 1962



record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS



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RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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NEWS VIEWS CUES & BLUES

by LK

GERDES FOLK CITY (watch that name!), an informal down-to-earth nightery at 11 W. 4th Street in NYC is going after authentic blues talent with much gusto in 1962.

Scheduled: DOUG QUATTELBAUM (from Phillie (ex-Gotham recent Prestige recording artist) beginning Feb. 6th, - and from Chicago: BIG JOE WILLIAMS (Delmar records) Feb. 20th; and ROOSEVELT SYKES (Prestige) expected to follow. All are 2-week stands. JOHN LEE HOOKER who had the Jan 2 thru 21 slot was lost for the first 2 weeks of his 3 week engagement due to illness. He returned strong for the last week.

Closing out 1961 Gerdes presented LONNIE JOHNSON, Dec. 18 thru 31. BROTHER JOHN SELLERS (Oct. 24/Nov. 5) and the combination of VICTORIA SPIVEY - LONNIE JOHNSON (Sept. 12/24) held earlier 2 week engagements. Lots of Blues!!

Plenty of good folk music too! In addition to its Blues presentations Gerdes engaged such fine folk artists as Gil Turner, Bob Dylan, Ed McCurdy, Greenbriar Boys, David Gude, Peter Yarrow, Cynthia Gooding, Dave Van Ronk, Jean Redpath and Jean Ritchie, among others to fill the last half of 1961.

Gospel music with that solid sanctified beat also held sway at Gerdes too. After the sensational Stevens Gospel Singers month engagement in the summer of 1961, the gospel train was kept rolling by the talented young gospeleers, Carrie Smith and Tommy Brown. Miss Smith accompanied by her competent pianist, Andre Martez, has a fine full-bodied, spirited contralto voice that lends itself succinctly to the singing of gospel music. She had a repeat 2 week engagement toward the end of the year. Tommy Brown with his Gospel All Stars (Tommy Brown, Dorothy Crushank, Ella Mitchell, Rose Hines) gave forth with the righteous gospel sound. Mr. Brown is a good gospel singer who commands attention. He led his group well by his powerful vocalizing and his sanctified rhythmic piano.

Monday is 'off-night' for the regular acts but Gerdes presents instead a marvelous 'Hootenany' where promising talents can be heard and seen. Interspersed within the procession of acts are guest spots by the brighter lights in the folk and blues fields. There have been as many as 23 acts in one Monday evening. A great spot for an enterprising talent scout!!

Whether you like Folk, Gospel or blues there's plenty for all here at GERDES FOLK CITY, one of the most interesting entertainment centers here in New York City.

VICTORIA SPIVEY, that original 'Black Snake Blues' gal who has more than 30 years of solid blues singing to talk about, including loads of phonograph records to talk for her is really coming back into the blues-kingdom.

In the space of 10 weeks she recorded 4 sessions for Prestige. The first album, "Lonnie Johnson with Victoria Spivey", Prestige-Bluesville 1044, is now on the market. Two more are on the way in the immediate future. One of them will be an entire album by Victoria Spivey and the other will be one in which she was joined by two other blues veterans, Lucille Hegamin and Alberta Hunter in a historic blues presentation. She's been heard on the radio twice, has broadcasted another time for the Voice of America, has made many guest appearances around New York City and has had a successful 2-week engagement with Lonnie Johnson at Gerde's Folk City in Greenwich Village. She has written blues by the basketful. Publicity-wise, her name has appeared in many publications lately. In addition to her blues-singing Miss Spivey also plays piano and ukelele. Is she "the blues sleeper" for 1962? See Miss Spivey's column on page 8

RUDI BLESCH, world renowned jazz authority and former Circle prexy, is in the recording game again. This time he's reactivating the SOLO-ART label of which he acquired rights in the 40s. His announced first release is a 12" LP by DON LAMBERT, one of the great stride pianists. Don is accompanied by drummer, Howard Kadison. Mr. Blesch recorded Lambert recently. The LP is scheduled for a February release date.

WALTER FOSTER

BY JOHN STEINER

Walter Foster was the top Chicago drummer in the early '20's. Although Vic Berton was acknowledged to have the flashiest technique and to be the best of the early jazz drummers, Foster was the steady man who commanded the big band jobs. Last September 10, Walter Foster died as a result of a freak accident, an accidental fall from the porch of his home. Foster had been born in Pullman, a southerly suburb of Chicago, on October 27, 1894. During late years he has lived in Harvey another southerly suburb of Chicago near his nephew Jim Gordon. The information of this report was derived from Foster's scrapbook as pieced together and augmented by his nephew, discophile Jim. Gordon.

Apparently Foster had not entered music professionally until his return from War I. He played drums, bells and xylophone in the War years for the 327th Field Artillery Band. While in France his group played for both military and civil functions. Walter told about the band playing for a lusty drinking party on Christmas 1918 for the Mayor of Bordeaux. When in the program Walter was called upon to perform a xylophone solo, he decided that his celebrating had been too lusty, so he shook his head and wheeled the instrument off the stage. With dire disciplinary consequences.

Soon after returning to the U.S., Foster was employed by pianists Al Goering and Harry Baisden who co-owned the six-piece JAZZ BAND DELUXE playing Florida and Georgia resorts and theaters. After about a year, Walter was invited to join the Iowa territory band of Johnny Eppe (composer of Missouri Waltz). Within another year Foster had his own band called FOSTER'S MELODY BOYS, based in Des Moines and playing radio, theaters and resorts (for example, Lake Okoboji) and ballrooms in the Iowa territory. His personnel included James "Cub" Wilcox, sax; Larry Fenlin, banjo; Charles Bates, piano; at various times Will Caps or Joe Spoon, cornet; Eddie Scarpino, trombone; George Young and later Harry Struble, violin. The only alumnus Jim Gordon currently knows to be in music is Struble who, after a period with Whiteman, took up bass and is playing bass and violin in Rochester, Minnesota. Foster mentioned meeting Bix and Bix' sitting in with the MELODY BOYS.

Probably a booker named Cato had first represented Foster. We know that Cato had booked a band in which Floyd O'Brien played, and later Cato was instrumental in getting Husk O'Hare's WOLVERINE'S (when it included O'Brien, Dave North and the Austinites) into Des Moines' Riverview Ballroom for a summer in the early '20's. Foster had been the house band at Riverview in the preceding year or two. In Walter's scrapbook there is a notice of his having been featured with the Jimmy Trotter Orchestra in Iowa (undated, but probably about 1923). In Des Moines, Foster met and married Elizabeth Gordon (Jim's aunt) who survives him today.

In late 1923 or early 1924, Walter Foster decided to try his fortune in bigger-time Chicago. By March of 1924 he joined the BENSON ORCHESTRA of Chicago directed by Roy Barge. Walt related that upon arrival in Chicago he played with Eddie Neibur and with Fud Livingston; and also in his first weeks he, with other young jazz scholars, attended the seminars at Lincoln Gardens, Dreamland Cafe and Entertainers.

When Barge hired Foster the BENSON ORCHESTRA was on the move playing theaters, ballrooms, hotels and radio. After recently listening to some of the BENSON records, Walt suggested to Jim the following personnels:

Chili/Bean My Little Bimbo Vi 18698 probably early 1921
Wabash Blues/Tuck Me To Sleep Vi 18820 probably late 1921
Jug (George) Jernberg, Rags Raglund, cornets; Guy Carey, trombone; Frank Trumbauer (?), Doc Renault, Matty Amature, saxes; Roy Barge (?) piano; Joe Gish, tuba; Art Layfield, drums, xylophone; unknown banjo.

Little Thoughts/ (rev. Clyde Doerr) Vi 18912 1922
Don't Bring Posies/On The Alamo Vi 18931 1922

Wayne King substituted for sax thought possibly to have been Trumbauer; almost certainly Barge, piano; Ole Larson, banjo.

Georgia Cabin Door/Down in Maryland Vi 19022 early 1924
Love Is Just A Flower Vi 19129 early 1924
Just One More Kiss Vi 19277 mid 1924

Don Bestor, piano; Joe Gish or possibly "Swede" --, tuba; Walter Foster, drums and xylophone. (We found a Foster xylophone solo on You, Vi 19197, but Foster did not himself hear the record to confirm it.)

Copenhagen/Keep On Dancing Vi 19470 late 1924
Volly Defaut, recently out of N.O.R.K., replaced Doc Renault.

Art Layfield whom Foster replaced was called back into the BENSON band when Walt defected with four others to join Dell Lampe's houseband at the new Trianon Ballroom on the far southside. Arnold Johnson's band with Vic Berton on drums had preceded Lampe at the Trianon. The Lampe band remained based in the Trianon until about 1930; however, they made frequent tours and played other jobs around Chicago. They often played the northside Aragon which was under the same management as the Trianon (Kansas). Their tours carried them as far east as Washington, D.C. The Lampe band contained Wayne King, alto, and clarinet (replaced by Duke Rehl, teacher of Tesch and Freeman), Natty Amature, reeds; Pat Rocciola, reeds; Charles Agne (later Agnew), trumpet and marimba; Louis Henderson (replaced by Ray Raymond), trumpet; Charles Fuertsch (sometimes Firsich) trombone; Ole Larson (soon followed by Morey Alswang), banjo; Vincent Fiorino, string bass and tuba; Walter Foster, drums and xylophone; Harry Henneman (later replaced by Hunter Kahler, or perhaps both simultaneously, piano); Dell Lampe, second piano; Harold "Hal" Stokes, accordion and arranger; Bernard Senescu, violin; added later Ned Colby, violin. Morey Alswang became the personality of the band; when he left to form his own band he changed his name to Al Morey. Wayne King left to form a house band for the Aragon and took Louis Henderson with him (Danny Alvin was King's original drummer).

Foster told about meeting the Brunies brothers in Biloxi when in 1930 or 1931 he was in a band touring the South. This was a Chicago band having Glenn Burrs on reeds and Johnny Mendel, trumpet. This must have been after 1930 when Dell Lampe moved to New York City. Most of Lampe's men had remained in Chicago. In this period Foster, Kahler, Raymond and Agne joined the Charlie Kraft theater stage band playing at several Chicago houses. When Agne formed his own band, Kahler went with him.

Foster subsequently joined radio staff bands. For a time he played at the Samovar, a basement joint on Michigan Avenue near the Loop, and for months he had his own band in the Plaisance Hotel.

In 1934 Foster played with a band at Chicago's WORLDS FAIR.

By 1936 the decline of the big band was severe and Foster retired from the music business to become a salesman for an accounting school. Later he did sales work for a chemical manufacturer.

Foster is also survived by the tens of thousands who danced in Chicago's greatest ballrooms and relaxed to stage shows of the '30's. But especially in his debt are the hundreds who met at the dances, felt kindred heart throbs and married - Walt was softly, expertly supplying the tempo.

THE LUCILLE HEGAMIN STORY (continued from Issue 40)

as told to Len Kunstadt - Part 3

SHUFFLE ALONG NO. 2

One of the most brilliant successes in show business annals was the all-Negro production of 'Shuffle Along' which first hit the boards in early 1921 and continued in one way or another for the next 7 years. It was so successful that road companies were formed in order to satisfy the demand. There was as many as three 'Shuffle Along' shows, each with an individual company, in operation. About January of 1922 plans were formulated to introduce to the road patrons, 'Shuffle Along No. 2.' It was to run concurrently with the parent show which was based at the 63rd Street Theatre in New York City. Lucille Hegamin, whose star was on the rise, was approached for the part. It was the same part that the great Florence Mills made famous in the No. 1 show. Needless-to-say, this was an exciting moment in Lucille's life. She vividly recalls the following events:

"I was working in Jack Goldberg's 'Shuffle In' in New York City when one evening Messrs. Corts and Mayer, the owners of 'Shuffle Along' along with Noble Sissle and Eubie Blake, producers and stars of the show, came into the Inn and asked me if I would like to join the Shuffle Along No. 2 company which was to open Wilkesbarre Penna. 3 days afterwards. These gentlemen had heard of me because of my Arto records which were selling like hotcakes at this time. I was very happy about this opportunity and I went over to my boss, Jack Goldberg, and told him that I was leaving to go along with 'Shuffle Along No. 2.' He was sorry that I had to leave Shuffle Inn because I was his big drawing card. The whole event happened so rapidly I didn't have time to learn my part in the show. The other performers had been in rehearsal for some time before I was approached. We all left New York City for our opening in Wilkesbarre Penna. In addition to being somewhat annoyed by not being prepared for my part, my trunk with all my wardrobe went somewhere else and I didn't get it until 3 days later. Well! Soon everything straightened out. In some pre-rehearsals in Wilkesbarre, Pa. I finally got my part down pat. Luckily my trunk arrived too. I was all set for action.

From about February through May 1922 the show mainly did one-nighters playing theatres in Pennsylvania, New York, Vermont, Connecticut, etc. and even in Canada. The show went over big nightly. We always had full houses. The principals of the show mainly stayed intact with just a few substitutions. 'Shuffle Along No. 2' did very well economically for me. It was a tough grind in the dead of winter and I really earned every cent. I carried on even when I was ill. Generally, we did 2 shows a day. The press was very kind to us. Here are excerpts from the Allentown Chronicle and News of Saturday, Feb. 25, 1922:

"One of the cleverest troupes of colored entertainers ever seen in this city delighted a large audience in the Lyric Theatre last night when they presented the current New York success, "Shuffle Along", a musical melange written, composed and produced entirely by negroes. The show was snappy and jazzy from start to finish and provided entertainment... to please the audience and pleasantly divert every minute with their melodious singing, lively ensembles, uproarious comedy and rapid fire dancing.

Lew Payton in the leading comedy roll is a deadringer for Bert Williams while Fred Bonny makes capitol foil for him as the shorter end of the duo. Ruby Mason scored heavily with a "blues" song. Lena Sanford Roberts trilled her way to applause and Lucille Hagelman (sic!) revealed a voice of unusual quality in several numbers. One of the outstanding features of the performance is the playing of the orchestra, all colored, under the capable direction of Charles Luckeyth Roberts who also does a piano specialty in the last act..."

The Morning Herald of April 8, 1922 (Saturday) had the following news item (excerpts):

"Another hit with a Glove Cities' audience was scored by 'Shuffle Along,' a two-act musical comedy when it was

presented at the Grand last evening before a capacity house. The dominant keynote, Jazz, which won favor at the Glove Wednesday night, scored heavily with the local theatergoers last night.

'Shuffle Along,' as all musical comedies, has just enough plot to keep up the interest of the show. It is comprised of eight scenes, three in the first act and five in the final. Standing out prominently among the musical numbers was the song, "Love Will Find A Way," by Marjorie Sipp and Theodore McDonald, and "Gipsy Blues," by the Misses Lucille Hegamin, Marjorie Sipp and Jim Town Sunflowers. "Bandana Days," by Daniel Small and Company, was delightful, as was "I'm Craving For That Kind of Love," by Lucille Hegamin.

The dance numbers on the program were very pleasing, and all were obliged to respond to encores. A dance that was worthy of comment was that given by Marjorie Sipp in the second act. "The Patrol," by Quintard Miller and 'Luckeyth' Roberts, a short skit, is also deserving of comment. Not the least impressive of the features was the manner in which the eight piece orchestra furnished the music. All in all, the show, "Shuffle Along," is everything that the advance notice say, a musical melange."

These were two of many complimentary reports given our show. Although we were rolling along successfully playing to capacity houses, the end to our show came rather unexpectedly. Toward the end of May when we were at the Montauk Theatre in Brooklyn for a week, we arrived one evening and found the 'closing' notice of the show. Our entire company was stunned. We learned that due to some differences with the No. 1 Show we were forced to close. You won't believe it but we had a full-house the night before closing. How strange!"

Recording-wise, Lucille Hegamin completed her 1 year Arto contract just about at the inception of her Shuffle Along adventure. During her Shuffle Along travels, Lucille came into New York to do some free lance dates for Paramount and/or Plaza. Lucille recalls:

"Mr. Collins, the road manager for our Shuffle Along show, made arrangements a few times to hold up the train at least 3 minutes in order for me to get to New York to make new records. All this would happen Saturday nights in order for me to get to New York on Sunday to make my records. Sunday was the only day I had off from my show. I remember having Sam Wooding's band on one of my dates at this time."



LUCILLE HEGAMIN AND BROADWAY JIMMY

JAZZ JUBILEE

Following the closing of Shuffle Along in the last part of May of 1922 L. H. played a week at the Lafayette Theatre in New York City and then soon embarked on her 'Jazz Jubilee' vaudeville show. Lucille continues here with her own account.

"The Shuffle Along closing did not hurt me. The very next week I was starring at the Lafayette Theatre in one of Irvin C. Miller's shows. Soon after the Lafayette engagement I got the idea for my 'Jazz Jubilee' presentation. I obtained the services of dancer, singer 'Broadway Jimmy' Parker who had just closed with the Broadway show of 'SeeSaw.' At this time I made the acquaintance of J. Cyril Fullerton who was to become my regular pianist in years to come. He was a Howard University College boy who was born in British Guiana; He came along as leader of a group of musicians I needed for my 'Jazz Jubilee' band. There were Harold, Hatter, sax (from New London, Conn.); Demus Dean, trumpet (from Sag Harbor L.I.); ? Wilson, trombone; George Barbour, drums (from New York City); and of course J. Cyril Fullerton, pianist and leader. This was the original band. There were some additions later on. May have been some changes too.

Tishman and Irvin who were my agents for Jazz Jubilee got us a date at the Loew's Metropolitan in Brooklyn, New York. Tishman's father-in-law, J. H. Lubin, the Loew's circuit theatre man, caught the act there and signed us up for Loew's circuit work for a year. The whole act ran from 15 to 20 minutes. The act was so fast and we had it down so pat we finished most of the time in exactly 18 minutes. I also made 3 costume changes during the act too. Broadway Jimmy featured his famous George Walker Strut. I sang many of my successful recording hits. The band was a fine hot jazz outfit. It was hard for another act to follow us on the bill. There were lots of complaints lodged at the front office. On one occasion we doubled by opening at the Loew's State in Boston, Mass. and rushing over to the Loew's Orpheum in the same city for their closing. Quite a hectic evening for us.

Later on we picked up the great Johnny Dunn for our band and



SONNY GREER, DUKE ELLINGTON, STERLING CONAWAY

in addition we featured him in his own version of St. James Infirmary. Johnny had previously worked with Bill and me at the Lybia (forgot to mention Dunn - see part I of my story. Dunn had just arrived then from Memphis, Tennessee with the help of W. C. Handy.) Johnny stayed with Jazz Jubilee just a few months. Another chap we picked up for our band for a short time was Don Redman. Also we added a fine banjoist, Sterling Conaway (of the famous musical Conaways) who hailed from Washington, D. C. and had played with Duke Ellington years before (see the photo of Duke, Sterling, and Sonny Greer - courtesy of Sterling).

'Jazz Jubilee' played such New York Loew's Theatres as Loew's State (week of October 9, 1922) and Loew's Delancey Street (week of October 16, 1922). Mamie Smith and Willie Smith were also on the Loew's Vaudeville circuit at this time."

CAMEO RECORDS

Soon after 'Jazz Jubilee' hit the road, Lucille had an overture to join the Cameo family as an exclusive record artist.

The New York Clipper of October 4, 1922 reported: "Lucille Hegamin and her orchestra were signed last week by the Cameo Record Corp. as exclusive Cameo artists. Miss Hegamin is one of the most popular of her type of jazz singers and recorded in the past for several popular price recording companies."

Lucille further comments:

"Frank Hennings of Cameo Records called me up one day and asked me to come down to their combined office and studio at 249 W 57 Street (across the street from Carnegie Hall) to discuss business and immediately I was signed to an exclusive contract for one year. I also received an exclusive contract for any band I would pick up to accompany myself. I picked up musicians from Will Vodery's Plantation Review band. Also used Don Redman and Sterling Conaway for recording purposes. Johnny Dunn nearly recorded with me but at the last moment he couldn't make it. I cannot recall if any of my 'Jazz Jubilee' jazz band were on these early Cameo records. Some of them may have been. J. Russell Robinson (who was my pianist on some of my later Cameo records) and Roy Turk wrote exclusively for my Cameo recordings."

(to be continued)

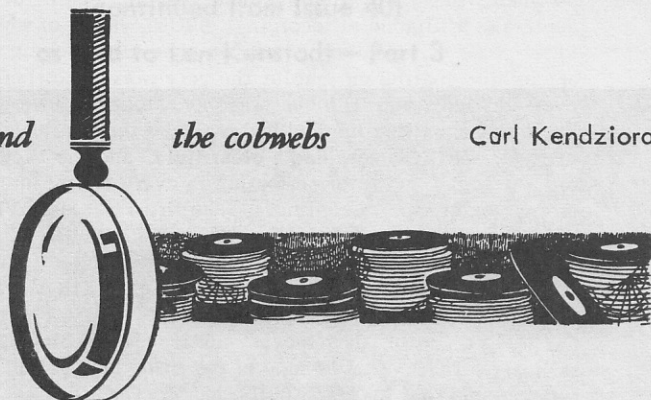


JAZZ JUBILEE: from left to right:
Broadway Jimmy; Harold Hatter (sax); Demus Dean (tp);
Wilson (tb); George Barbour (dms) and J. Cyril Fullerton (pno)

behind

the cobwebs

Carl Kendziora



In our last column we did not have room to cover the master series of The Compo Company in our "thumbnail" resume of the Apex label. So here is part 2 of that story, the tail of the tale. Compo would appear to have begun recording its own masters at about the time it began issuing records. Whether they began at the same time or shortly thereafter is speculation since no dates are available for early Compo masters. It is possible that Apex's first records were those from Okeh masters in 1921. Other issues using their own masters and those from other American sources (like Gennett, Plaza, Pathe, etc.) started at least as early as 1922. Compo's own master series may have commenced at 1 or, if not, certainly at 100 (or 101). The lowest master number found to date which is definitely from Compo's own series is 174 on Apex 534. This is the "main" series which continues on to at least 4406 in 1930.

Since most of our Compo masters have been obtained from American issues, it is obvious that there would be only scattered listings of these numbers with far more "blanks" than entries. Most Compo masters were undoubtedly only issued in Canada on Compo labels and it would be required to obtain many records or listings of them. These Canadian labels are not common in this country and we have not had the good fortune to obtain listings from collectors in Canada. However there is another reason for sparseness in filling in the Compo master series. Through the entire acoustical period and at least a short way into the electrical period, Compo assigned a separate master number to each take (as did American Brunswick in the early and middle 1920s). This has been shown by the absence of take numbers or letters attached to Compo masters and has been verified by actual discovery of a few alternate takes which turn out to have adjacent or nearby master numbers. Thus 1298 and 1300 are alternate versions of the same tune as are 1301 and 1302. Also 1611 and 1613 have been shown to be alternate takes. Obviously 1299 and 1612 are also alternates of the first and third examples just listed.

The "main" series progresses upward from our lowest known number, 174, to 1756, all acoustically recorded. The series continues, and our next known pair of numbers are electrically recorded. These are 1774 E and 1776 E on Apex 696. The "E" suffix obviously signifies that the performance is recorded electrically rather than meaning a fifth take! Somewhere between 1776 and 2075, the "E" suffix is moved in front of the number to become a prefix and we have E2075 and E2076 (on Perfect 14573 and Pathe 36391). It is possible that the "E" is converted to a prefix to make room for take designations after the master number. By E 2363 take designations appear after the master. The take is sometimes shown as a number but usually is indicated by a letter. Two takes of E 2463 (-A and -B) have been found. By E 2637 the indecision seems to be over and takes now appear as numerals. With the electrical system in use for a considerable time the "E" prefix is finally dropped. The highest number found with the prefix to date is E 2673. We have found no masters between E 2673 and 3169 as yet but feel that it is still a continuous series nevertheless. We have higher numbers in 3400, 3500, 3600 and 3700 range and then have a "gap" with two more higher examples, 4377 and 4406.

Whether Compo had studios in any other Canadian cities besides Montreal, its headquarters, we don't know. And if they did (and if they had mobile recording units) we don't know whether numbers in this one series were used for such recordings or perhaps they used special series instead. We have one lone concrete bit of information as to studio location, date of recording, and such in this series. Your columnist has a shellac, one-sided, label-less test pressing of master E 2635 which, by great good fortune, turns out to be a test of equipment by studio technicians! The test consists of talking, singing, playing chimes and piano, and making various noises. The following pertinent comments are quoted from the talking portions: "December the 29th, 1926, 117 Metcalf Street, Montreal, Canada." "Station A-P-E-X signing off at 10:28 Eastern Standard Time. We'll be on the air again tomorrow morning. Good night." So, here we have a recording date for one Compo master at least. And the location of the studio at that time as well as verbal proof that Apex is involved!

Another series which may be from another studio location or mobile unit is E 338 (on Apex 685 and Ajax 17111-released circa April 1925) to E 372 (on Apex 692 probably released circa May 1925). Two other numbers are known between the two just cited; all are electrically recorded ruling out any connection with the "main" series where numbers in the 300s would be acoustic and date to very early 1923. Another pair of unidentified masters appear on Apex 15205, a pair of French language selections (113a and 122a). This series may or may not be Compo's own. Finally, on the highest known Apex issues (Apex 26272 and 26273) we find masters in a 10000 series (10341/10342 and 10343/10344) which again may be a Compo series.

That is about all we know about the subject. Much more information is needed ... And lots of listings! All comments and data are solicited. We await the advice of the Compo experts.

Label of the Month: A member of the Olympic family is our entry this time. The Olympic family of the 1923-period include La Belle, Mac-Levin, Melody, Arthur Fields Melody Record, some Supertones, etc. (Arthur Fields was our LOM for issue 32). This member of the family, like many of the others, seems to have been a "custom" record for a store chain. The label is Majestic and the label proclaims, "Made exclusively for the Ross Stores Inc." This appears to be the first of two labels, both scarce, sponsored by Ross Stores. The other bears the label name Ross Stores, and belongs to the BD&M family (Triangle, etc.), and is even rarer. Only three issues are known to us: Ross Stores 9060, 11398 and 11423. These date from a somewhat later period than the Majestics, going by the two in the popular 11000 BD&M series. An example of one of them will be illustrated and in a future column.

Majestic, following Olympic family custom appears in a number of label colors. All are printed in gold on black, green, blue or red background. Our accompanying illustration is a black and gold label, Majestic 1431. The "B" side is shown. The "A" side is "You Gotta See Mama Every Night (Or You Can't See Mama at All)" (Rose-Conrad). It bears the same band credit as the side pictured. No masters are visible. Catalog numbers only appear

(continued on page 12)

john mc andrew

STAR

STUDD

SHELLAC



THE BETTER BANDS OF YESTERDAY:

RICHARD HIMBER

Even as the same old tired standards continue to be recorded while equally or more worth-while songs are lost in limbo, so do the record companies and the reviewers continue to release more and more material of just a favored few: The Dorseys, Artie Shaw, Benny Goodman, Duke Ellington and, ad nauseum, Glenn Miller. True, most of these deserve their permanent niche in the Hall of Fame ... but how about bestowing a little of it on some other bands that were in their way as accomplished as these and not infrequently superior? High on my list for such belated recognition is the fine, versatile band of the thirties whose worth can be proven instantly by twirling almost any one of the dozens of discs it turned out between 1933 and 1943: RICHARD HIMBER AND HIS ORCHESTRA.

As far as I can determine, Richard Himber's initial platteaus were those he did for VOCALION in 1933. His band was not a jazz band in the sense of giving free rein to improvised solos or jammed final choruses; it wasn't sweet after the fashion of Hal Kemp, Orville Knapp, Lombardo and others of the ilk. For once, here was a band that seemed capable of being many things to many people by featuring the best of several styles of playing on both sides of the fence and successfully avoiding the extremes which resulted in the twin poles of unswerving monotony: Lombardo and Glenn Miller.

As every orchestra should but almost none do, Himber suited all of his interpretations to the personality of the song he was recording, rather than hammer it out to the blue-print duplications molded to the instantly recognizable gimmicks of the Lombardo and Miller frameworks. Add to this a freshness of imagination, musicianship as clean and much more inventive than Miller's fabled phrases and a tingling, youthful vigor and you have some idea of the distinctive qualities of the Himber aggregation that was unique and completely unhackneyed for the duration of its entire recorded career--approximately one decade.

That Vocalion realized the band's worth right from the start is shown in the extraordinary number of plums assigned to it, and all of them were done with characteristic verve and sensitive arrangements. These included some of the finest movie music ever written, such as AFTER SUNDOWN/OUR BIG LOVE SCENE, from the magnificent GOING HOLLYWOOD score; another brace from the almost-as-celebrated MOULIN ROUGE (1934) score: YOU'RE MY PAST, PRESENT AND FUTURE/DOIN' THE UPTOWN LOW-DOWN (VO 2572); an exciting duo from a charming Fox musical with the famed Lilian Harvey, GATHER LIP ROUGE WHILE YOU MAY/GOODBYE LOVE (Vo 2560); the two top hits of the day, WHO'S AFRAID OF THE BIG BAD WOLF/THE LAST ROUNDUP (Vo 2551), and several very attractive successes, EVERYTHING I HAVE IS YOURS (Vo 2589), LOVE IS THE SWEETEST THING (Vo 2526), and the side around which a controversy raged for years, IT ISN'T FAIR (Vo 25008), because it was alleged that the vocalist on it was none other than Russ Columbo, and which, actually has not yet been resolved, at least to my knowledge. It may interest Himber and Joey Nash fans that in the late forties Joey Nash appeared, backed by Ted Eddy's Orchestra, on HAPPINESS 105, IT ISN'T FAIR/IF I FORGET YOU, which, the label states, is a "Louis Prima Enterprises" release. Shortly after the VOCALION series, Himber shifted to VICTOR, where he really came

into his element. While the band may indeed have become more polished, the main improvement was the striking difference in depth and brilliance of recording. BRUNSWICK, of which VOCALION was a subsidiary, was at that time perpetrating on an apparently indifferent public the very worst electrical recording ever devised, and Himber was not alone in suffering from it. Since this appalling method had replaced the peerless COLUMBIA method, VICTOR now had a clear field, and the Victor Himbers remain today gems of perfection in every phase: interpretation, arrangements and recording. The first release on VICTOR was MARINES' HYMN, backed by ANCHORS AWEIGH by THE HIGH HATTERS (Vi 24661), a tingling fox-trot interpretation of the stirring anthem. This was followed by ROLLIN' HOME/NIGHT ON THE DESERT (Vi 24662) and STRAIGHT FROM THE SHOULDER (Vi 24672), from the movie musical with Bing Crosby, SHE LOVES ME NOT. The hit song of the film, LOVE IN BLOOM, was the backing, but by PAUL WHITEMAN'S ORCHESTRA. The next three years saw a steady, if small, flow of Himber's most outstanding work on records. They were impeccable workmanship with a great flexibility of style, clean-cut, toe-tapping musicianship and arrangements, and all of them had the deepest respect for the personality of the song, which most other popular bands of the day ignored in their efforts to impress their own particular trade-mark on their respective pressings.

Of all of Himber's Victor library, the most outstanding to me are, perhaps, AVALON/TEA FOR TWO (Vi 24750), JUST ONE OF THOSE THINGS (Vi 25161), LULLABY OF BROADWAY (Vi 24868), to me THE definitive rendition of this superb and strikingly original song to this day, and backed by THE version of versions of ZING! WENT THE STRINGS OF MY HEART. They're both electrifying and together they represent possibly THE Himber disc of them all. Yet, it is difficult to choose between this and BLUE HAWAII/WAS IT RAIN of over a year later. In the manner of one of the Dorsey offshoots of the big band, a single disc appeared as RICHARD HIMBER AND HIS SEVEN STYLISTS: SAIL ALONG, SILV'RY MOON/THERE'S A GOLD MINE IN THE SKY (Vi 25738). I regret to report that by the time I became aware of it, I was unable to secure a copy and still have not heard it.

However, the true measure of Himber's astonishing versatility and excellence, I think, first was proven with the appearance of the mystery side which simply read: ARE ALL MY FAVORITE BANDS PLAYING OR AM I DREAMING? (Vi 25632), an astounding display of pyrotechnics involving the duplication of famous choruses exactly as performed by the bands that had made them world-famous. It was so perfectly simulated that it was impossible not to believe that bits of the several noted versions had been dubbed and reassembled on one side. Although the same stunt has been tried by others, it has never been done to anything like the degree of perfection achieved by the Himberites. While this is a feat of considerable proportions, unfortunately it became the main identification of Himber's music, and he deserves to be remembered for his own originality and excellence, not as the man who copied Dorsey, Goodman, Ellington, Shaw and Whiteman choruses so well you couldn't tell the difference. Even at that, how many bands have had the versatility to accomplish a thing like that to perfection; much less, how many of the aforementioned could have turned the same trick, let alone successfully? Can the most ardent Glenn Miller devotee, by the greatest stretch of imagination, picture Glenn ever sounding remotely like anything else but Glenn?

So successful was the Himber novelty that it resulted in a series of PARADE OF THE BANDS sides, the first couple of which were cut for Victor, but because of their popularity the series carried over to his subsequent work on other labels. It is dismaying that this was the one facet of the Himber band that the public appreciated fully.

After about five years with Victor, Himber joined the trek over to the new Royale-Varsity outfit, perhaps at the urging of Eli Oberstein, who had left Victor to establish his own organization.

On the Royale label, Himber repeated the same type material he had produced for Victor--currently popular show tunes, a few novelties, movie themes. However, something was different--the Himber band did not fare as well on Royale recording. The

(continued on page 8)

BLUES IS MY BUSINESS

by Victoria Spivey



Hello Folks,

This is your old "Black Snake Blues" Queen all the way from Texas, but now in good old Brooklyn.

I have been invited to write a column about my friends and adventures in the blues biz, and I'm delighted to do so.

Lenny Kunstadt from the Record Research showed me a real big book put together by an Englishman, Brian Rust, and I must say I was delighted to see little old me on some of the pages. Then Lenny Kunstadt starts to explain to me about master numbers on my Black Snake Blues recording date. Honest, I don't know anything about master numbers but I do know all about the Black Snake Blues date. The big book says that Black Snake Blues and Dirty Woman's Blue was recorded in St. Louis, May 11, 1926, with me accompanying myself on piano and that Long Gone Blues and No More Jelly Bean Blues with DeLoyd Barnes on piano and Pierce Gist on cornet was made May 13.

Now, no matter what the master number say, you can believe me that the 4 sides were NOT made at 2 sessions. They were made all at one time and the 2 dates of May 11 and 13 are wrong too. I have never forgotten that wonderful day. It's just like yesterday to me. I'm pretty sure it was May 4th or 5th. And another thing! Black Snake Blues was not the first number cut at session. Here's what I remember about the date.

The recording took place in some piano company building on Olive Street in St. Louis. We had to wait for the equipment to come from New York. Jesse Johnson got me the date. Pete Decca, the recording master, and the equipment arrived and we got to work.

DeLoyd Barnes tried to play Black Snake Blues for me but she became disgusted. Couldn't get my beat on this number. She was in a hurry to get back to her job at Katy Red, one of the hottest night spots in East St. Louis, so she and Pierce Gist (he was a cute little old creole boy, a wolf in sheep's clothing) swung over and accompanied me on Long Gone Blues and No More Jelly Beans Blues. They did each just once. Right after this, DeLoyd left. About 10 minutes later I sat down at the piano and did Black Snake Blues three times for Mr. Decca. On the third one I blurted out 'Is that Good?' And someone told me to shhh! I was mad because I had to do it more than once. I next did Dirty

Woman Blues two times with my own piano accompaniment. The whole recording session took less than an hour. That's it folks. -

In my next installment I will be discussing my friend's book, "The Blues Fell This Morning."

Before closing I would like to thank Johnny Simmen and all the wonderful people of his Swiss Jazz Club for that beautiful greeting card they sent me, and also for making me a honorary member of their club.

I would like to hear from anyone of my friends. The name is Victoria Spivey and the address is 443 Waverly Avenue, Brooklyn, New York.

RICHARD HIMBER (continued)

crisp, sensitive Victor recording had been ideal for the vibrant band. While the results on Royale were not by any means muddy, some of the brilliance was gone. Coincidentally, the golden lode of outstanding songs that had poured endlessly through the twenties and up to the late thirties was beginning to dry up, and the songs given to Himber to record were more often than not unworthy. Included amongst his microphonings were several Victor Herbert war-horses which hardly could have been more ill-chosen, being almost ideally unsuited to the band's bouncy interpretations, including waltzes scored as fox-trots, which did nothing but alter the character of the original music to something with nothing but a beat.

Royale did not last very long, and presently Himber appeared on the Decca label. While the recording was kinder to his efforts, the band had undergone a few uncomfortable changes. It was the day of the gimmick: Swing and Sway with, Rippling Rhythm, Tic-Toc, Slide Music, Bell Music ... and, even while still with Victor, Himber cropped up with His Rhythmic Pyramids Orchestra, which may well have presaged the deathknell of its musical excellence, shifting, as it did, the emphasis of the Rhythmic Pyramid feature. Even when this had run its course, the band never again recaptured the spirit and excitement of the mid-thirties group.

The Decca sides were considerably better than the Royale releases, and served to introduce vocalist Johnny Johnston, and a very fine singer he was, as exemplified in DAY DREAMING / JE VOUS AIME BEAUCOUP (De 4036) and I KNOW WHY (De 3896). The band imitation bit was also done for Decca, as WHOSE THEME SONG? (De 3578). In the regular pop. numbers, the band played good arrangements with spirit and understanding, but without the arresting quality it had had in the past.

Apparently Himber about this time began to find legerdemain more interesting than his band and not long afterwards renounced the one for the other.

WHERE ARE THEY??? By Frank Kelly

JACK LINX is half of LINX & LONG - reed instrument servicers on NYC's W. 48th Street. EMERSON GILL is Southeast representative for KURT-ORBAN CO., INC. (steel mfrs) with offices in So. Jacksonville, Fla. MERLE JOHNSTON'S studio is in Los Angeles. DEANE HUDSON (real name is Bud Brown???) who led a popular band in his Dixie & in the N.E. (recorded??) nowadays is a band booker in Atlanta, Ga. with the Monk Arnold agency. In recent yrs. HUDSON did a LONG engagement at a Greensboro, N.C. club. NICK LUCAS in recent months had a combo in Reno, Nevada's HOLIDAY HOTEL - all local 47 men. BILL HARRIS, who played fine hot Tram with WOODY HERMAN's band - nowadays is a production man at WTVJ-TV in Miami, Fla. STUART MCKAY, who blew all the reeds with ISHAM JONES, AL DONAHUE, RED NORVO, EDDY DUCHIN, MARK WARNOW, RUSS CASE, etc. is a production man at WTVJ, in Miami, Fla. SLIM GROSE, who blew hot Tram with the ATLANTA FOOTWARMERS currently operates the GROSE MUSIC SHOP in Oswego, N.Y. GORDON MARTIN who played fine Hot. TPT & fiddle with TAL HENRY, ART LANDRY, ATLANTA FOOTWARMERS, GEORGE MCCULLOUGH'S GEORGIANS and other big bands around NY & Boston nowadays sells awnings & venetian blinds in Miami, Fla.

(continued from issue 40)

UB21179	Miracle	M110	Pacemaker Boogie	Federal	12015
UB21180	"	M110	Motherless Child	"	12015
UB21181	"	M111	Harlem Bound	Esq. E. 10-319	
UB21182	"	M111	Life Is Like That	"	12007

UB21744-2	Miracle M145	Nobody Loves Me	Federal 12007
UB21745	Master 1010	Believe I'll Settle Down (PC)	Old/Sw 1010
UB21746	"		
UB21747	Miracle M153-2	Throw This Poor Dog A Bone	
UB21748	" M136	Help Me Some (PC)	

MEMPHIS SLIM AND	Same Personnel	
HIS HOUSE ROCKERS	Chicago, 1947	
UB21938	Master 1010	Country Girl Old/Sw 1010
UB21939		
UB21940	Miracle M136	Blue and Lonesome (PC)
UB21941-1	" M145	Angel Child

MEMPHIS SLIM AND HIS HOUSE ROCKERS	Same Personnel Chicago, 1948
UB22322	Miracle M 125
UB22323	Midnight Jump (Cotton) Federal 12021
UB22324	
UB22325	Miracle M125
	Messin' Around
	Federal 12021

LILLIE MAE, Acc. by Lillie Mae Kirkman (vo) with same personnel:
THE HOUSE ROCKERS Chicago,
UB22407 Miracle M129 Lovin' Man Blues (Coppage)
UB22408 " M129 Lonesome (Kirkman)

MEMPHIS SLIM AND Same Personnel
HIS HOUSE ROCKERS Chicago, 1949
UB9-1280-2 Miracle M153-1 You And I
 Sub. Timothy Overton, (ts) for Ernest Cotton
 Chicago, 1949
UB10001 Miracle M132 Frisco Bay (Chatman)
UB10002
UB10003 " M132 Timsy's Whimsy (Overton)

D.B. 3/18/50; Lee Egalnick, Miracle Records president, sold ten (10) Memphis Slim masters to Egmont Sonderling of the Swingmaster label. These sides were made in 1948 with a quartet.

MEMPHIS SLIM AND THE HOUSE ROCKERS	Memphis Slim, (p. & vo.); Alex Atkins, (as); Ernest Cotton, (ts); Ernest Crawford, (b); probable personnel.
MS 1 Master 1020	Restless Nights
MS 2 " 1020	If You Live That Life
MS 4 " 1030	Love At Sight
MS 7 " 1030	Jumpin Bean

King Records purchased the Hy-Tone sides and Memphis Slim recorded the same titles over again.

MEMPHIS SLIM Memphis Slim, (p. & vo.); Alex Atkins, (as);
Timothy Overton, (ts) Betty Overton, (b)
Cinn. Jan. 1949

K5662	King 4284	Cheatin' Around (PC)
K5663	King 4312	A Letter Home (PC)
K5664	King 4284	Now I Got The Blues (PC)
K5665	King 4327	Grinder Man Blues (PC)
K5666	King 4327	Don't Ration My Love (PC)

K5667	King 4312	Slim's Boogie (PC)
K5668	King 4324	Little Mary (PC)
K5669	King 4324	Mistake In Life (PC)

D.B. May 6, 1950; Lee Egalnick left Miracle and formed Premium Records. Memphis Slim transferred to Premium.

MEMPHIS SLIM Memphis Slim, (p. & vo.); Alex Atkins, (as);
& THE HOUSE Timothy Overton, (ts) Alfred Elkins, (b); Leon
ROCKERS Hooper, (dms.); The Vagabonds, (vo.)
Chicago, 1950

PR 80	Premium 860	Slim's Blues (PC)
PR 81	Premium 860	Havin' Fun (Sims)

UB50-212	Premium 850	Flock Rocker (Overton)
UB50-213	Premium 850	I Guess I'm A Fool (Simpkins)
		Vo. The Vagabonds
UB50-217	Premium 867	Really Got The Blues (F. Hunt)
UB50-221	Premium 867	Mother Earth
		(The Vagabonds are the Soul Stirrers)

MEMPHIS SLIM Memphis Slim, (p. & vo.); Alex Atkins, (as);
& THE HOUSE Timothy Overton, (ts), Alfred Elkins, (b);
ROCKERS Ike Perkins, (el. gu.), Oscar Larkin, (dms.)
Chicago, 1951

UB51-130	Premium	873	Trouble, Trouble (feat. Perkins)
UB51-131	"	873	Fore Day (PC)
UB51-132	"	878	My Baby Left Me
UB51-133	"	878	Feelin' Low

MEMPHIS SLIM Memphis Slim, (P. & vo.) Alex Atkins, (as);
Timothy Overton, (ts), Alfred Elkins. (b);
Leon Hooper, (dms) Houston, Tex. 1952

ACA 1322 Peacock 1517 The Girl I Love
" 1517 Mean Little Woman

MEMPHIS SLIM & THE HOUSE ROCKERS (p. & vo.); Neil Green, Chas. 'Jazz' Ferguson, (ts), Henry Taylor, (b); Otho Allen, (dms.)
Cleveland, Ohio 1952
FL 210 Chess
Premium 903 Tia Juana (PC)
U7395 Chess 1491 Walking Alone
U7396 " 1491 Rockin' The Pad (PC)
(Memphis Slim states that the 'Chess' sides were made at this date)

MEMPHIS SLIM & TERRY TIMMONS add Terry Timmons, (vo)

FL 213 Premium 903 I'm Crying (PC) vo. duet, MS & TT
Chess

(TO BE CONTINUED)

The following BACK ISSUES are now available at 30 cents each from Record Research, 65 Grand Ave., Brooklyn 5, Supply is limited.
Issue Nos. 9, 16, 23, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.

REALLY! THE COUNTRY BLUES

A REVIEW OF ORIGIN JAZZ LIBRARY VOL. 2

Samuel B. Charters

As jazz shows more and more signs of retreating into dreary academism and self-conscious experimentation the blues take on a steadily increasing importance as the most vital and promising of the contemporary forms of American Negro music, and it is particularly interesting to find at this time that there is a growing interest in the blues and in blues origins. The blues, perhaps because of their close relationship to the reality of much of Negro daily life, have a sinewy toughness which seems better able to withstand the pressures of commercialisation and exploitation than does jazz. Listening to the finest of the selections on the newest release by the Origin Jazz Library, "Really! The Country Blues" gives a feeling that the blues have a timelessness that jazz reaches only on momentary occasions and that usually on an occasion when the blues have strongly colored the jazz. For someone who is new to the blues the performers will probably be almost entirely unknown, but this selection has been made from some of the most legendary men of the early blues, each of them represented by one of his finest recordings. As is customary in re-issues Pete Whalen and Bill Givens, who direct the Origin Jazz Library, have omitted the source of the selections from the record jacket, but they have passed on the information for this RR review:

(See list on separate page)

(SEE PAGE 20)

This is in every way a collection worthy to put beside the Charlie Patton, which was their first volume. Some of the selections, notably the magnificent Son House "My Black Mama", Skip James' "Devil Got My Woman", and Sam Collins' "The Jailhouse Blues" must be included among the greatest blues ever recorded. In "My Black Mama" can be heard the richly developed musical style that Son House passed on to his younger pupil Robert Johnson. In his "Devil Got My Woman" Skip James, who is certainly one of the most brilliantly musical figures in the blues, sings against a slowly pulsing guitar accompaniment that is almost a kind of breathing behind the highly developed elaboration of the vocal melody. Mr. Whalen and Mr. Givens have intelligently programmed the record so that there are raffish moments of country dance music lightening the almost overwhelming intensity of the shouted blues, and their choices here are just as impressive. It would be difficult to think of a more lilting record in the country blues style than "France Blues" by Sonny Boy and his Pals, or anything more raucously down-at-the-heels than the washboard band accompanying Buster Johnson in "Undertaker Blues". They have even selected an almost pure early recording of a field shout, George "Bullet" William's "Touch Me Light, Mama." In his rudely rhymed verses and repetitive musical phrases are the materials from which the blues were fashioned.

One of the immediate impressions which this record gives is one of deeply felt insincerity. In this early moment of blues discovery there seemed to be almost no thought beyond the musical expression itself. These singers are functioning almost as purely creative artists, using their musical environment, certainly but using it to create blues of great individuality. Some of the selections sound even as though there was no thought of using them for dance music, which has been one of the most persistent weaknesses of the blues since this early period. Even in some of the most ragged moments, like Henry Sims' gloriously inept approach to the violin, this conviction and purpose still carries them to high levels of expressiveness. This volume is highly recommended to anyone with even the slightest interest in the blues. From every aspect, including the re-engineering by Jerry Valburn, this record is a remarkable representation of some of the finest moments the blues have achieved. For information write -

The Origin Jazz Library
39 Remsen Street (1E)
Brooklyn Heights, 1,
New York, U.S.A.

(See front cover)

FOSTER'S (augmented) MELODY BOYS

Riverview Park, Des Moines, Iowa, probably 1923.

l to r.: Slim Geiger, piano; Cub Wilcox, reeds; unknown, unknown, unknown. Ed Scarpino, trombone; Joe Spoon, cornet; Walter Foster, drums and xylophone.

DELL LAMPE and the ARAGON ORCHESTRA (Chicago, 1925)

l. to r.: Pat Rocilloa, alto & clarinet; Vince Fiorino, tuba & bass; Matty Amature, tenor & baritone saxes; Hunter Kahler, piano; Wayne King, alto, clarinet & baritone; Ned Colby, violin; Dell Lampe, leader and piano; Walter Foster, drums & xylophone; Ole Larson, banjo; Charlie Agne, trumpet & xylophone; Harold Stokes, accordion and arranger; Ray Raymond, trumpet; Charlie Fuertsch, trombone.

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- GEORGE KAY -
SUPERIOR CATALOG - PART 4
continued from issue 39
(check issue 38 for Key to format)

2660 GN17496 Mean Mama Blues (Vocal With Yodel, Guitar & Mandolin Acc.) Jimmie Rodgers, GENE AUTRY. (Contract Rec'd Gene Autry)
2660 N175158 Any Old Time (Vocal with Yodel, Guitar Acc.) Jimmie Rodgers, GENE AUTRY. (Contract Rec'd Gene Autry) Apr.30,1931-Aug.31,1932:1466

2661 GN17068 Crazy Blues (Vocal with Yodel)(Duet Chorus) (Acc. by two Guitars) Carlisle-Ball, JIMMY BOONE, (Wilbur Ball)
2661 GN17069 Brakeman's Blues (Vocal with Yodel) (Acc. by two Guitars) Jimmie Rodgers, JIMMY BOONE. (Contract Rec'd Wilbur Ball) Apr.30,1931-May 31,1932:1295

2662 N17713 My Missouri Home (Hawaiian Guitars-vocal refrain) Little Jack Little, MAC & CURLY. (Contract Rec'd Jas. Brown, Jr.)
2662 N17710 Washington & Lee Swing (Hawaiian Guitars) MAC AND CURLEY. (Jas. Brown, Jr.) May 31,1931-June 30,1932:537

2663 N17714B Nobody Knows But Me (Vocal with Yodel-Guitar Acc.) Jimmie Rodgers, HARRY HILLARD. (Contract Rec'd Harry Hillard, Theodore Clark)
2663 N17717A The Mystery Of No. 5 (Vocal With Yodel-Guitar Acc.) Jimmie Rodgers, HARRY HILLARD. (Harry Hillard, Theodore Clark) June 30,1931-May 31,1932:442

2664 N17733 Ninety Nine Out Of A Hundred (Fox Trot) Lewis-Sherman, GEO. DREW & HIS ORCHESTRA. (Contract Rec'd Floyd Mills & His Marylanders)
2664 N17732 Oh Donna Clara (Fox Trot) Caesar-Petersbuisi, GEO. DREW & HIS ORCHESTRA (Contract Rec'd Floyd Mills & His Marylanders) June 30,1931-Mar.31,1932:235

2665 N17731A Out Of Nowhere (Fox Trot) Nayman-Green, GEO.DREW & HIS ORCH. (Contract Rec'd Floyd Mills & His Marylanders)
2665 GS17653 Stardust (Hoagy Carmichael) VI BRADLEY & HER RHYTHMETTES. (Vi Bradley & Her Rhythmettes) June 30,1931-Feb.29,1932:306

2666 GN17674 I Lost My Gal Again (Popular Vocal Duet) Lewis-Greer, AL & ART. (Contract Rec'd Wm. Forshey)
2666 GN17559A You've Got Me Loving You (Popular Vocal Duet) E.Dubord-T.Petroplous, DON AND JACK. () June 30,1931-Mar.31,1932:209

2667 N17749A By My Side (Fox Trot) Dick Town-Link-Gray, WM. McCONNELL & HIS ORCH. (Contract Rec'd Milt Stuhlbarg & His Orchestra)
2667 N17762 It Looks Like Love (Fox Trot) Freed-Woods, DENMAN'S COTTON PICKERS. (Contract Rec'd Hal Denman & His Orchestra) June 30,1931-Mar.31,1932:199

2668 GN17549 Skeeter Blues (Vocal Blues) Mae Glover, ALBERTA WASHBURN. (James Parker, Charles O'Neil, Mae Glover)
2668 GN17557 Two Timin' Mama (Vocal Blues) Mae Glover, ALBERTA WASHBURN. (James Parker, Charles O'Neil, Mae Glover) May 31,1931-July 31,1932:606

2669 N17692 True And Trembling Brakeman (Vocal Duet with Guitar Acc.) OTTO AND JIM FLETCHER. (Wilbur Ball)
2669 N17696B In The Hills Of Old Kentucky (Vocal Duet with Guitar Acc.) Shannon-Johnson, OTTO AND JIM FLETCHER. (Wilbur Ball) June 30,1931-July 31,1932:539

2670 GS17623A Kentucky Blues (Instrumental Blues) Frank Melrose, SPEED JEFFERIES & HIS NIGHT OWLS. (Contract Rec'd Lester Melrose)
2670 GN17626 Me And The Blues (Instrumental Blues) Jimmie Blythe, SPEED JEFFERIES & HIS NIGHT OWLS. (Contract Rec'd Lester Melrose) June 30,1931-July 31,1932:755

2671 GE15636A Huskin Bee (Guitar, Harmonica, Jews Harp & Bones) STANTON'S JOY BOYS. (Walter Coon)
2671 GE15980 Polly Wolly Doodle (Guitar, Harmonica, Jews Harp & Bones) STANTON'S JOY BOYS. (Walter Coon) June 30,1931-June 30,1932:443

2672 N17720A My Dixie Home (Vocal Duet With Yodel, Guitar Acc.) Loy Bodine, BURTON & BODINE. (Howard Keesee, Loy Bodine)
2672 N17722 Treasure Untold (Vocal Duet with Yodel-Guitar Acc.) Jimmie Rodgers, BURTON & BODINE. (Howard Keesee, Loy Bodine) June 30,1931-Apr.30,1932:354

2673 GE15689A He Bore It All (Sacred Vocal With Piano Acc.) Baxter-Stamps, CHARLES-TON SACRED QUARTETTE. (Contract Rec'd J.W. Parkam)
2673 GE15687 Jesus Paid It All (Sacred Vocal With Piano Acc.) Hall & Grape, CHARLES-TON SACRED QUARTETTE. (J.W. Parkam) June 30,1931-Aug.31,1932:583

2674 N17763 I Can't Get Enough Of You (Fox Trot) Goodwin & Shay, DENMAN'S COTTON PICKERS. (Hall Denman & His Orch.)
2674 N17764 When I Take My Sugar To Tea (Fox Trot) Fain-Kahal-Norman, DENMAN'S COTTON PICKERS. (Hal Denman & His Orch.) June 30,1931-Apr.30,1932:239

2675 GN17329 Yodel Your Troubles Away (Vocal With Yodel) (Guitar Acc.) Jimmy Long, JOE LESTER. (Jimmy Long)
2675 GS16939A That's Why I Left The Mountains (Vocal With Yodel) (Guitar Acc.) Fields & Hall, JOE LESTER. (Jimmy Long) Apr.30,1931-Aug.31,1932:1767

2676 GN17299A High Silk Hat & Gold Top Walking Cane (Vocal with Yodel, Acc. by Guitar) Bill Cox, CLYDE ASHLEY. (Bill Cox-Pay Julia Cox)
2676 GN17297A Ain't 'Cha Comin' Out Tonight (Vocal With Guitar & Harmonica Acc.) CLYDE ASHLEY. (Bill Cox-Pay Julia Cox) Apr.30,1931-June 30,1932:1292

2677 GE14733A When The Work's All Done This Fall (Vocal With Guitar & Harmonica Acc.) JERRY WALLACE. (Claude Moye)
2677 GE14731A Hand Me Down My Walking Cane (Vocal With Guitar & Harmonica Acc.) JERRY WALLACE. (Claude Moye) Apr.30,1931-Aug.31,1932:2026

2678 GE16206B There's A Vacant Chair At Home Sweet Home (Vocal Duet Acc. by Guitars) HARPER AND HALL. (W.R.Calaway)
2678 GE16195 Down The Lane To Home Sweet Home (Vocal Duet Acc. by Guitars) HARPER AND HALL. (Contract Rec'd W.R.Calaway) Apr.30,1931-July 31,1932:1238

2679 N17755 Let's Get Friendly (Popular Vocal-Orch. Acc.) Yellin, Silvers & Dougherty EARL WALTERS. (Contract Rec'd.)
2679 N17756A Heartaches (Popular Vocal-Orch.Acc.) Klenner & Hoffman, EARL WALTERS. (Contract Rec'd.) July 31,1931-Mar.31,1932:235

2680 GN17734A Wabash Moon (Popular Vocal-Piano Acc.) Dreyer-Downey, BLAKE & MILTON. (Contract Rec'd J.G.Rockhold, Evelyn Morris, Lloyd Leckie)
2680 N17705 Do I Really Deserve It From You? (Popular Voc-Piano Acc.) Clare-Arnold-Williams, REYNOLDS & ROBINSON. (Tommy Reynolds) July 31,1931-Feb.29,1932:181
2681 GN17684 True Blue Bill (Vocal-Guitar Acc.) Autry & Rainey, GENE AUTRY. (Contract Rec'd Gene Autry)
2681 GN17685 That's How I Got My Start (Vocal-Guitar Acc.) Autry & Rainey, GENE AUTRY. (Gene Autry) July 31,1931-July 31,1932:854

2682 N17748 By The River Sainte Marie (Fox Trot With V.C.) Leslie-Warren-Skinner, WILLIAM McCONNELL & HIS ORCH. (Contract Rec'd Milt Stuhlbarg & His Orchestra)
2682 N17750 When Your Lover Has Gone (Fox Trot With V.C.) E.A.Swan, WILLIAM McCONNELL & HIS ORCH. (Milt Stuhlbarg & His Orchestra) July 31,1931-June 30,1932:215

2683 N17781 Down And Out Blues (Vocal-Guitar Acc.) Jimmy Long, JOE LESTER. (Jimmy Long)
2683 GN17328A Mississippi Valley Blues (Vocal-Guitar Acc.) Jimmy Long, JOE LESTER. (Jimmy Long) July 31,1931-July 31,1932:682

2684 N17785 Good-Bye Sweetheart Good-Bye (Vocal-Inst.Acc.) THE RAILROAD BOYS. (Roy Harvey, Jess Johnson, Bernice Coleman, Ernest Branch)
2684 N17782A By A Cottage In The Twilight (Vocal-Inst.Acc.) THE RAILROAD BOYS. (Roy Harvey, Jess Johnson, Bernice Coleman, Ernest Branch) July 31,1931-June 30,1932:580

2685 N17723 Were You Sincere (Fox Trot with V.C.) Jack Meskill-Vincent Rose, MARK COLLINS & HIS ORCHESTRA. (Contract Rec'd Paul M. Cornelius)
2685 N17725 Bubbling Over With Love (Fox Trot with V.C.) Jackson-Russell-Ager, MARK COLLINS & HIS ORCHESTRA. (Paul M. Cornelius) July 31,1931-Mar.31,1932:153

2686 N17823A Wabash Moon (Hawaiian with V.C.) Dreyer & Downey, HAWAIIAN SERENADERS. (Contract Rec'd Marvin Nash)
2686 N17822 The Waltz You Saved For Me (Hawaiian with V.C.) Kohn, King & Flindt, HAWAIIAN SERENADERS. (Marvin Nash) July 31,1931-July 31,1932:535

2687 N17715 The Wreck of the F.F. & V. (Vocal-Guitar Acc.) Duke Clark, DUKE CLARK. (Theodore Clark)
2687 N17716 1199 Blues (Vocal-Guitar Acc.) Duke Clark, DUKE CLARK. (Theodore Clark) July 31,1931-Oct.31,1932:531

2688 N17791 Someone Owns A Cottage (Vocal-Inst.Acc.) DAVE WALKER. (Roy Harvey, Jesse Johnson, Bernice Coleman, Ernest Branch)
2688 N17795 Little Foot Prints (Vocal-Inst.Acc.) DAVE WALKER. (Roy Harvey, Jesse Johnson, Bernice Coleman, Ernest Branch) July 31,1931-May 31,1932:359

2689 N17760A Mississippi River Blues (Vocal-Guitar & Mandolin Acc.) Jimmie Rodgers, TOM WARD. (Contract Rec'd Theodore Lunsford)
2689 N17818 The Hobo's Return (Vocal-Acc. by 2 Guitars) Ted Lunsford, TOM WARD. (Theodore Lunsford) July 31,1931-July 31,1932:1068

2690 GN17196A A Mansion There For Me (Sermon with Singing - Auto Harp, Guitar, & Tiple Acc.) Rev. Edward Boone, REV. CHARLES WAKEFIELD & MISS MARY WAKEFIELD. (Contract Rec'd.)
2690 GN17197 No Place To Lay His Head (Sermon & Singing-Auto Harp, Guitar & Harmonica Acc.) Rev. Edward Boone, REV.CHAS.WAKEFIELD, MRS.WAKEFIELD & DAUGHTER MARY. (Contract Rec'd) July 31,1931-June 30,1932:775

2691 GE16421 Moonshiner's Serenade (Instrumental) JOHN STANLEY'S ORCHESTRA. (Geo. Pariseau's Orchestra)
2691 GE16420 Little Fairy (Instrumental) JOHN STANLEY'S ORCHESTRA. (Geo. Pariseau's Orchestra) July 31,1931-May 31,1932:263

2692 GE15723 Patent Leather Stomp (Inst. Stomp) "SLIM" BARTLETT & HIS ORCH. (John E. Guernsey)
2692 GE15722A Asphalt Walk (Slow Drag) "SLIM" BARTLESS & HIS ORCH. (John E. Guernsey) July 31,1931-July 31,1932:538

2693 N17727A Hard Times Stomp (Fox Trot) Frank S. Perkins, SAM BROWNE & HIS ORCH. (Red Perkins & His Dixie Ramblers)
2693 N17729A Old Man Blues (Fox Trot) Paul-Ellington-Mills, SAM BROWNE & HIS ORCH. (Red Perkins & His Dixie Ramblers) July 31,1931-Apr.30,1932:341

2694 GN17851 Now You're In My Arms (Popular Vocal-Guitar Acc.) Wrubel-Downey, ANDY HUGHES. (L.R.Wiley)
2694 GN17853A You Don't Need Glasses (To See I'm In Love) Dreyer-Richman-Little, ANDY HUGHES. (L.R.Wiley) Aug.31,1931-Feb.29,1932:206

2695 N17838 Penitentiary Blues (Vocal with Guitar Acc.) JESS HILLARD. (Jess Hillard)
2696 N17758 The Rambler's Blues, Jess Hillard, JESS HILLARD. (Jess Hillard) Aug.31,1931-July 31,1932:1285

2696 GN15030 That Old Tiger Rag (Instrumental-Guitar & Fiddle) JACK BURDETTE & BERT MOSS. (Dennis W. Taylor)
2696 GN15036 Last Days In Georgia, JACK BURDETTE & BERT MOSS. (Dennis W. Taylor) Aug.31,1931-July 31,1932:607

2697 N17815 Drifting And Dreaming (Hawaiian Guitars & Ukelele with Voc.Ref.) Van Alstyne-Schmidt-Curtis, LAWSON'S HAWAIIANS. (Prentice Lawson)
2697 N17814 Dinah (Hawaiian Guitars with Voc.Ref.) Lewis-Young-Akst, LAWSON'S HAWAIIANS. (Prentice Lawson) Oct.31,1931-Aug.31,1932:485

2698 GN17535 High Steppin' Mama (Vocal with Guitar Acc.) Ball & Carlisle, JIMMY BOONE. (Wilbur Ball)
2698 GN17531 Box Car Blues, Ball & Carlisle, JIMMY BOONE. (Wilbur Ball) Aug.31,1931-July 31,1932:930

2699 GN17280 That's The Way She Liked It (Vocal Blues-Piano & Guitar Acc.) Thos. Dorsey, FLOSSIE SMITH & MEMPHIS JIM. (Contract Rec'd Lester Melrose)
2699 GN17275 What's That I Smell, Thos. Dorsey, FLOSSIE SMITH & MEMPHIS JIM. (Lester Melrose) Aug.31,1931-July 31,1932:490

2700 GN17241 Hide Me (Sacred Vocal with Guitar Acc.) Crosby-Doane, THE MITCHELL FAMILY TRIO. (Frank Welling)
2700 GN17254 The Lilly Of The Valley, E. Hanks, THE MITCHELL FAMILY TRIO. (Frank Welling) Aug.31,1931-June 30,1932:434
(To be continued)

NEWS VIEWS

CUES & BLUES

(continued) (see page 2)

Expected publication date of JAZZ - THE NEW YORK SCENE (Doubleday) by Sam Charters and yours truly, Lk is March '16, 1962. The book consisting of 382 pages of text and photos will cover the years from 1890 to the present.

BROTHER JOHN SELLERS, Blues, Gospel, Folk Singer (see discos in RR39) a much-travelled entertainer in the last few months will put on his "travelling shoes" again for the U.S. State Department. Along with Alvin Ailey and Carmen DeLavallade, he will tour the Far East for nearly 4 months to begin in February. His itinerary calls for engagements in Australia, Indonesia, Singapore, Malaya, Burma, Philippines, Hongkong, Taipei Formosa, Korea and Japan.

The long awaited JAZZ RECORDS 1897-1931 CATALOG A-Z, an 884 page discographical work compiled by veteran discographer, BRIAN A.L. RUST, is out and out-of-supply just as quick. It has included with refinements much of the discographical research published in the past. Schleman's RHYTHM ON RECORD, Orin Blackstone's INDEX TO JAZZ, Albert McCarthy's JAZZ DIRECTORY, Chas. Delauney's HOT DISCOGRAPHY and dozens of operative and inoperative magazines have been exhumed of all their discographical value and poured into Rust's tome. In addition Rust and his associates have 'dug' the ancient files of many record companies, making fascinating discoveries, supplying matrices when necessary, and in many cases clarifying existing band instrumentation and personnel.

The sheer amount of labor that went into the production of this work prevents us from criticising the errors and omissions that one can herewith find in this labor of love. We were sorry to learn that the book was out-of-supply with such rapidity.

METRONOME, 78 Volumes old, is taking the count again. Last issue was Dec. 1961. Negotiations are on the way to obtain a purchaser. If successful the magazine may be able to resume a publication schedule this Spring. Also taking the count is CODA magazine, a fine monthly Jazz reporting vehicle from Canada. Its editor and publisher, John Norris reports that he will temporarily discontinue the publication because of economic difficulties. He hopes to resume in the very near future. The last issue was Dec. 1961.

RICHARD DU PAGE whose MIFF MOLE story in RR 34 created so much interest is embarking on another recording project for Columbia records. His project calls for a recreation via LP of the musical values of jazz violinist, Joe Venuti and jazz guitarist, Eddie Lang. Mr. Du Page previously originated and contributed in a major way to the success of the THESAURUS OF CLASSIC JAZZ, a four-volume LP package, displaying the talents of such jazz greats as Red Nichols, Miff Mole, Bix Beiderbecke, Frankie Trumbauer and various others.

SHELDON HARRIS, our authority on humor (see his clever cartoons in every issue) also has a keen insight into the blues. And apparently the Saturday Evening Post is aware of his talent. They recently awarded him a handsome stipend for a submitted article. It will be in print shortly.

WALTER C. ALLEN has added another erudite work to his growing catalog. He has published the COLUMBIA 13/14000-D SERIES - A NUMERICAL LISTING - by the veteran discographer, DAN MAHONY. This work is an exacting scientific endeavor and is an indispensable reference work for all jazz scholars. The book can be obtained from Walter C. Allen, P.O. Box 501, Stanhope, New Jersey for \$2.00. Go get it.

ROBERT REISNER advises us "that after 8 years of caption writing" - he is finally coming out with his 'BIRD' story, THE LEGEND OF CHARLIE PARKER. It is scheduled for February release by Citadel Press.

Look for the 'PERFECT' job in RR soon. We have been advised by its coordinators, Carl Kendziora and Perry Armagnac that they have about completed their work. We can safely say that this will be one of the greatest discographical works to ever appear in print. It was 11 years in preparation.

MESSRS. ROTANTE AND SHEATSLEY announce that the next two issues of BLUES RESEARCH (Nos. 7 & 8) cover the singles of the MODERN label and affiliates. Modern was a west-coast based label.

According to a late report the much heralded PRESTIGE-BLUES-VILLE LP (see RR39 et al) of vintage blues singers, VICTORIA SPIVEY - LUCILLE HEGAMIN - ALBERTA HUNTER will be on the way to the record shops by late February.

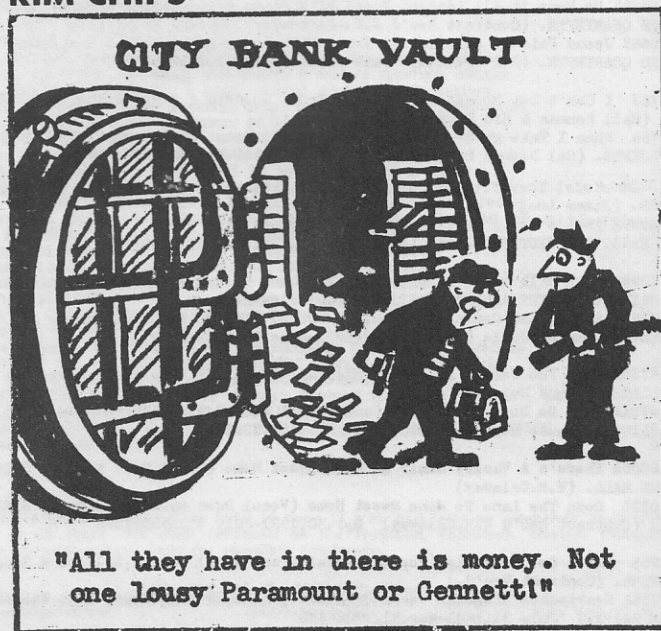
BEHIND THE COBWEBS - Kendziora (continued)

in the wax (1431-A and 1431-B). The record was probably released in March 1923. Catalog numbers and couplings are the same as for Olympic and the rest of this family. The above coupling would also appear on Olympic 1431. It DOES NOT necessarily follow, however, that for every Olympic there was a corresponding Majestic issue (or any other family label). In the case of these custom labels using the same catalog numbers as the parent, the sponsors may have selected few, many or all of the parent issues to be pressed with their particular label and they cannot be assumed unless seen on the custom label itself! We actually only know of 11 Majestics: 1421, 1424, 1431, 1433, 1443, 1514, 1518, 1520, 1521, 1522, 1525. As with Olympic, the Majestic 1400's are popular dance; the 1500's, popular vocal and vocal blues. Details on any other Majestic issues besides the 11 listed are most welcomed.

Plaza 5000 series: A further group of masters in this series which we have listed from 5000 to 5140 so far, are listed herewith. We list master number, tune title, artist credit and the label and catalog number from which the data was obtained. We are asking YOU to fill in our blanks if you can! We will report in the near future those blanks filled in by our readers. See the introduction to this series in the July issue (Number 36) for details and each column to date, beginning with the issue 36, for the 5000 series listings. See page 20 for Plaza continuation

Send your data, comments, queries, or what have you to us at Salem Road, RFD 2, Pound Ridge, New York, or c/o this magazine. If you have any records on the small labels of the twenties which you think we might need data for, send a list of them by label and catalog numbers. We'll check them over and let you know which we need and give details as to the best format for listing the data. Until next time, keep digging those 78s.

RIM CHIPS



BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

LIL ARMSTRONG PHOTO IN RR 38

Frank Driggs has written concerning the Lil Armstrong band pictured in the last RR: "Your photo's lineup would read as follows: left to right.

Jonah Jones, trumpet; unidentified trombone; William "Sleepy" Tomlin, trumpet; Milt Robinson, trombone; unidentified trumpet; Luke Stewart, guitar; Fred Washington, drums; Lil; Jimmy Sherman, piano; Al Williams, alto sax & arranger; Ben Turpin, bass; Al Gibson, alto sax & baritone sax; Teddy McRae, tenor sax; George Clark, tenor sax.

Dick Vance identified the men for me, saying that he replaced the unidentified trumpet man at the endome (Chicago) where the band played for some six months in 1935, and then went on the road for a little while longer, and then broke up. Vance said that it was an excellent band, but couldn't get enough work.

Frank went on to say: "Sleepy Tomlin played with Fate Marable on the riverboats earlier, and Shorty Baker is supposed to have gotten some inspiration from him. Jonah and Stuff got together for the first time in Buffalo during the early thirties. Milt Robinson was with Fletcher in 1939; Jimmy Sherman had been second pianist with Alphonso Trent until they disbanded early in 1933; Al Gibson was with Cab all during the forties; McRae was with Chick Webb and Cab later; George Clark recorded with Lunceford for Victor in 1930 and later went with Cootie Williams, Stuff again, and others.

"The girl trumpet in Lil's all-girl ork of 1932 was Dolly Hutchinson, wife of a sax man remembered by Elmer Crumbley who gigged all over Chicago around 1929 as "Hutch". She's on some Al Wynn Vo's, I think.

Mrs. Jonah Jones wrote from NYC to confirm the foregoing information and add that Paul Butler was the other trombonist and Henry Clay was the previously unidentified trumpeter. She reports the bass player to be Sylvester Turpin (rather than Ben), and the drummer to be Johnny Washington (rather than Fred).

John R. Smith of Buffalo confirms Mrs. Jones information and adds the data; Butler is deceased; Robinson is living in Louisville; Tomlin is in KC; Clay is deceased; Clark joined Stuff Smith in NYC about 1938 and Mr. Smith's last information about him was that he had been in a Wild Bill Davison band in recent years. Smith obtained much of this information from Pete Suggs. This Buffalo band was the one which Suggs first joined when he came to Buffalo from the Midwest where he had played with Marable, as had his father. Luke Stewart still gigs around Buffalo.

EDISONIA

Ray Wile

THE EDISON DISC RECORDINGS
OF ORPHEE LANGEVIN

comp. by Raymond R. Wile

"FRENCH CANADIAN"

"Might be O.K. for lower Canada - Montreal and Quebec trade Williams wants some French songs for that trade. August 25, 1915. From the Edison Voice Trials file.

Date	Matrix	Title	takes	Dispositions & Issues
10/11/15	4185	Tannhauser - Romance de l'étoile.	Takes A, B	Issued on 80761 listed 1923-1929. Dubbed onto Amberol cylinders - masters 15700 - Issue 4803
10/12/15	4187	Africaine - Fille des Rois	Takes A, B, C	Issued on 80305 listed 1917 - 1925
10/14/15	4192	Benvenuto - De l'art splendeur immortelle		Issued on 80305 listed 1917-1925 Dubbed onto Amberol master 12809 - Issue 28222
10/18/15	4204	Traviata - Lorsqu'a de folles.	Takes A, B, C	Passed. Did not issue on discs. Dubbed onto Amberol master 12808 - Issue 28234.
10/20/15	4211	Deux grenadiers. Takes		A test of take B exists in the Ed. Lab. Nat. Mon. as ED 433.
2/24/16	4526	Xerxes - Largo - Bois de lent	Takes A, B, C,	Hold then Rejected. A test of take C exists in the Ed. Lab. Nat. Mon. as ED 460.
2/25/16	4537	Rigoletto - Quartet (with Kaiser, Alcock & Harrold).		All molds scrapped.
3/10/16	4575	O Canada! mon pays, mes amours.	Takes ABC	Issued on 58006 listed 1921 - 1929.
3/15/16	4585	Le Saint-Laurent.	Takes A, B, C	Issued on 58007 listed 1921-1929. Dubbed onto Amberol master 13129 - Issue 27177
4/19/16	4668	Le Marseillaise.	Takes ABC.	Issued on 58007 listed 1921-1929. Dubbed onto Amberol master 15439 - Issue 4586.

5/3/16	4698	Le Pere la victoire.	Takes ABC Sched. for 80393. Dubbed onto Amberol master 13161 - Issue 27176.
5/9/16	4712	Crucifix (w. Alice Verlet).	Takes ABC. Issued on 83065 listed 1917-1929. Dubbed onto Amberol master 13201-Issue 2857
5/16/16	4727	Hamlet - Douce de la lumiere (w. Alice Verlet)	Takes ABC Issued on 82265 listed 1922-1929.
6/14/16	4782	Carillon d'amour.	Takes ABC. Issued on 80332 listed 1917-1927.
6/26/16	4819	Le credo du paysan (Goublier).	Takes ABC. Issued on 58006 listed. 1921-1929.
7/5/16	4844	Roi de Lahore - Promesse de mon.	Takes ABC Hold.
4/18/17	5512	Le Coeur et la main (Lecocq) - Par toi, divine creature (with Odette Le Fontenay).	Takes ABC; Made over 5/14/17 F, G, H. Issued on 74006 listed 1920-1929. Dubbed onto Amberol master 13720 - issue 28274.
5/16/17	5516	Coeur et la Main (Lecocq) - Pardonne, et ne sois pas fâchée (with Odette Le Fontenay).	Takes A, B, C. Made over 5/16/17 F, G, H. Issued on 74006 listed 1920-1929. Dubbed onto Amberol master 13859 - issue 28290.
6/11/17	5614	Chant patriotique Belge.	Takes A, B, C. Passed. Dubbed onto Amberol master 13807.



As mentioned in Issue 38, much more information is needed to compile an accurate list of Red Nichols' activities during the 30's. Fortunately, Tony Sacco kept a diary during his association with Nichols -- at least for most of the period -- so that the year 1933 can be reported in considerable detail. As 1933 began, Red Nichols' band consisted of:

Frank Sacco, Ernie Mathias (tp); Alex "Little Miff" Palocsay (tb); Ted Klein (1st alto); Frank (lyn) Myers (ts & cl); Fred Morrow (3rd alto); Tony Sacco (g); Charlie Roddick (p); Bill Lower (b & tuba); Vic Angle (dms); June Rae, Ernie Mathias, and Tony Sacco (vocals).

With the aid of his diary, Tony Sacco commented as follows:

Dec. 27, 1932 - foggy day and night - a one-nighter in Youngstown, O.
Dec. 28, 1932 - returned to Cleveland, Ohio 4:15 AM by bus and opened at noon at the Golden Pheasant, broadcasting daily from WTAM in Cleveland. During this engagement we played benefit dances on the cuff.
Jan. 24, 1933 - one-night stand at Canton, O. - then back to the Golden Pheasant.
Jan. 29, 1933 - did a benefit at the Crippled Children's Hospital.
Jan. 31, 1933 - closed after noon session at Golden Pheasant.
Feb. 3, 1933 - Erie, Pa. - a one-nighter.
Feb. 4, 1933 - drove all morning to Mansfield, Ohio. Played a one-nighter to 1400 people, their biggest crowd in 25 years. Drove all night.
Feb. 5, 1933 - played one-nighter Freemont, Ohio.
Feb. 10, 1933 - opened location job for noon session at Muehlebach Hotel Grill, Kansas City, Mo. Art Jarrett was singing there and sat in and sang a few tunes the first noon session. Red followed Russ Columbo's band and band members caught our band. Babe Rusin was with Columbo.
Feb. 12, 1933 - we were invited to play in a church - a first for a jazz band -- it tied in with the sermon -- the congregation loved it.
Feb. 18, 1933 - Buddy Roger, then a big movie star (he had no band then), caught our band.
Feb. 24, 1933 - played for the "42nd St. Special" -- a group of movie stars who appeared in the Warner Brothers picture "42nd Street" -- played for Tom Mix, Bette Davis, Laura LaPlante, Lillian Holms (the swimming star who later married Art Jarrett), Preston Foster, and Leo Carrillo.
We played to capacity houses in Kansas City -- the speak-easies were packed after hours -- Count Basie was playing at one of the speaks. We were in K.C. when an attempt was made on President Roosevelt's life in Miami. We were in K.C. when Roosevelt was inaugurated -- all banks were closed -- a moratorium -- we ate on the cuff at the hotel.
Mar. 22, 1933 - closed at the Hotel. Our 2nd trumpet, Ernie Mathias, left the band and went to Finleyville, Pa.
Mar. 24, 1933 -- Lawrence, Kansas -- played Junior Prom at Kansas University.
Mar. 25, 1933 -- After the dance we drove to Omaha and slept at the Wellington Hotel until 2:45 PM. Then drove to Sioux City, Iowa - played at the Rigodon Dance Hall.
Mar. 26, 1933 -- Drove 205 miles back to Omaha, Neb. and played the Chermont Ballroom.
Mar. 27, 1933 -- played Sioux Falls, South Dakota.
Mar. 28, 1933 -- left at 1:30 AM and drove to Sioux City and on to Omaha, arriving 7:45 AM - open date - very remarkable -- this was my 23rd birthday.
Mar. 29, 1933 -- Omaha, Neb. - returned to Chermont Ballroom. Les Biegels from Salt Lake City joined the band on trumpet. (to be continued)

MORTONIA

Records

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Jelly Roll

"JELLY ROLL" MORTON TRIO

Morton-Bigard-Barbarin

THE TURTLE TWIST

SMILIN' THE BLUES AWAY

MY LITTLE DIXIE HOME

THAT'S LIKE IT OUGHTA' BE

"JELLY ROLL" MORTON'S ORCHESTRA

SING A LITTLE SONG EACH DAY

I'M LOOKING FOR A LITTLE BLUEBIRD

FICKLE FAY CREEP

THAT'LL NEVAH' DO

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N.Y.

REALLY THE COUNTRY BLUES - Vol. 2 (see page 10)

Artist-Title	Label Number	Master #	Recording Date
Side I:			
Tommy Johnson - "Maggie Campbell Blues"	Vic 21409	(41839)	Memphis, February 4, 1928
William Moore - "Old Country Rock"	Paramount 12761	(20343-1)	Chicago, late 1927 or early 1928.
Son House-"My Black Mama" Pt. 1. Para 13042		(L-408-2)	Grafton, Wis., July (?) 1930
"My Black Mama" Pt. 2. "		(L-409-2)	Chicago, April, 1927
Sunny Boy and his Pals - "France Blues"	Gennett 6106	(12690)	Chicago, April, 1927
Skip James - "Devil Got My Woman"	Para 13088	(L-746-1)	Grafton, Wis., March 23, 1931
Ishman Bracey - "Woman Woman Blues"	Para 12970	(L-239-2)	Grafton, Wis., May (?), 1930

Side II:

Sam Collins - "The Jailhouse Blues"	Gennett 6167	(12736)	Chicago, April, 1927
George "Bullet" Williams - "Touch Me Light, Mama"	Para 12680	(20590-2)	Chicago, May (?), 1928
Henry Sims - "Tell Me Man Blues"	Para 12940	(L-65-1)	Grafton, Wis., Nov. 1929
Buster Johnson - "Undertaker Blues"	Champion 16718	(18323)	Richmond, Ind., Jan. 16, 1932
Henry Thomas - "Don't Ease Me In"	Vocalion 1197	()	Chicago, June, 1928
Garfield Akers - "Cotton Field Blues" - "Cotton Field Blues" -	Vocalion 1442 Pt. 1. Pt. 2.	(M-201) (M-202)	Memphis, Sept., 1929

BLUES IN REVIEW * * * * * by Barry Hansen

JOHN LEE HOOKER (Vee Jay LP-1033)

"The Folk Lore of John Lee Hooker"

JLH, vocal & acoustic guitar, Bill Lee, bass; Newport, R.I.,
25 June 1960.

TUPELO (P.D.)

THE HOBO (J. Hooker)

JLH, vocal & electric guitar. Chicago, 4 January 1961.

FIVE LONG YEARS (E. Boyd)

I LIKE TO SEE YOU WALK (J.H.)

WEDNESDAY EVENING BLUES (J.H.)

TAKE ME AS I AM (J.H.)

MY FIRST WIFE LEFT ME (J.H.)

YOU'RE LOOKING GOOD TONIGHT (J.H.)

Same date. Add Jimmy Reed (harmonica & guitar), William
"Lefty" Bates (guitar), Quinn Wilson (bass) & Earl Phillips (drums).

I'M MAD AGAIN (J.H.)

I'M GOING UPSTAIRS (J.H.)

WANT AD BLUES (J.H.)

HARD-HEADED WOMAN (J.H.)

(Info. from record jacket)

Lately, Hooker has been appearing at colleges and coffeehouses as a "folksinger", and the title and arty jacket of this LP seem to be aimed at this new audience. The record, however, is solidly in Hooker's R&B groove. The four cuts with combo are just about the best Hooker has ever made with sidemen; the group gets up a rhythmic drive unequalled in modern R&B, Hooker sings intensely, and there is none of the incoherence or incongruity that marked his earlier combo work. On the six solo tracks, Hooker uses an electric guitar. Never before has his playing been so expressive as on these sides; he gets much more out of this much-maligned instrument than he did from the acoustic guitar he used on Riverside. He is not quite at home in the ballad TAKE ME AS I AM, but in the five blues he is incomparable; his singing achieves a deep, mature emotional communication that was only hinted at on the Riverside albums. The remaining two cuts were made at the Newport Folk Festival. TUPELO, marred by bad sound, is a bit overdramatized, but THE HOBO is by far the most evocative of Hooker's several recordings of this autobiographical blues. This album represents a new peak for Hooker, and it is the best record to come out of Chicago in quite a while.

MUDDY WATERS AT NEWPORT - Chess LP 1449

Muddy Waters, vocals & guitar; James Cotton, harmonica; Tat Harris, guitar; Otis Spann, piano; Andrew Stevenson, bass; Francis Clay, drums.

side 1: I GOT MY BRAND ON YOU (M. Morganfield)

I'M YOUR HOOCHIE KOOCHIE MAN

(M. Morganfield)

BABY PLEASE DON'T GO (M. Morganfield)

SOON-FORGOTTEN (J. Oden)

TIGER IN YOUR TANK (W. Dixon)

side 2: I FEEL SO GOOD (B. Broonzy)

GOT MY MOJO WORKING (M. Morganfield)

GOT MY MOJO WORKING-Part 2 (M. Morganfield)

GOODBYE NEWPORT BLUES (L. Hughes

M. Morganfield) (Otis Spann, vo.)

I cannot share the enthusiasm of some of my colleagues about this disc, recorded at the Sunday afternoon concert which was the swan song of the 1960 Newport Jazz Festival. There is nothing of the sense of urgency and immediacy which marks even Waters' worst studio or club work. HOOCHIE KOOCHIE and BABY PLEASE DON'T GO are tossed off rather blandly, and are the mere shells of the earlier recorded versions. The three new songs on side 1 are all too long; Muddy obviously loses his place near the end of the risqué TIGER IN YOUR TANK. A few teenage girls get worked up during Muddy's catty and superficial performance of GOT MY MOJO WORKING, inspiring him to repeat the song, for no apparent purpose; the two versions are very similar. Otis Spann's singing of the GOODBYE NEWPORT item closes the record on a despairing but sincere note. Throughout, the band plays rather listlessly, Waters' unique guitar tone occasionally showing up through Cotton's ordinary harmonica and Spann's frilly piano. Though one cannot blame Muddy and his band for tightening up in what must have been an uncomfortable situation, this is a pretty insignificant album. (How about "MUDDY WATERS AT SMITTY'S CORNER" next?)

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5175-Stella	- Donald Baker	- Re 9506
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5177-Yes! We Have No Bananas	- Missouri Jazz Hounds	- Ba 1200
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